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**EYES TO BURMA  
TWO YEARS LATER**







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## ON THE COVER

The children in Mae Sot garbage dump never cease to smile and find ways of entertaining themselves.

PHOTO: JUSTINE CHAMBERS

The JEFFERSON MONTHLY Vol. 36 No. 10 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

### Jefferson Monthly Credits:

*Editor:* Abigail Kraft  
*Managing Editor:* Paul Westhelle  
*Design/Production:* Impact Publications  
*Artscene Editor:* Miki Smirl  
*Poetry Editors:* Vince & Patty Wixon  
*Printing:* Eagle Web Press

# JEFFERSON MONTHLY

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*Justine Chambers*

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*Australian writer Justine Chambers follows up on the unrelenting efforts of Fred Stockwell. Readers first learned about his work in the September 2010 issue of the Jefferson Monthly. Very good things have happened since the publication of that piece.*

Britt Festivals presents an intimate indoor performance with eclectic chamber music group Project Trio on Oct. 12 (see Artscene p. 28 for details).



Roseburg Community Concert Association's 2012–2013 Season opens with The Red Chamber group on Oct. 30 (see Artscene p. 28 for details).

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**Tuned In**  
*Paul Westhelle*

## A New Chapter

In late August, the JPR Foundation (JPRF) and Southern Oregon University (SOU) reached an agreement on a new organizational structure to operate Jefferson Public Radio (JPR).

For those JPR listeners who haven't followed this story, a dispute arose in 2011 stimulated by an Oregon University System "Asset and Liability Review" which made several governance recommendations related to JPR's operation. A task force comprised of members of the JPRF board and SOU spent several months meeting in an attempt to address these recommendations but ultimately was not able to reach a compromise. In March 2012, the JPRF and SOU agreed to participate in mediation to solve the dispute. After two days of talks in early June, an agreement was not able to be reached that was acceptable to both SOU and the full JPRF board. Following this failed negotiation, Oregon Governor John Kitzhaber asked all parties to accept a cooling off period and appointed leading Oregon mediator Susan Hammer to restart discussions. The agreement reached in August is the successful result of those discussions.

In essence, the new agreement continues the 14-year relationship between the JPRF and SOU as partners in operating JPR for the benefit of the region. SOU will continue to hold JPR's radio licenses, as it has for the vast majority of JPR stations since it was established as a campus department in 1969. The JPRF will continue its role as the non-profit group that raises funds to support JPR's service to the region. The agreement also calls for the formation of a new entity called Jefferson Live!, which will be an affiliate organization wholly owned by the JPR Foundation, to manage Redding's Cascade Theatre, restore Medford's Holly Theatre and explore the Foundation's Jefferson Square project to develop new JPR studios in downtown Medford. In my view, the new structure paves a positive path forward that allows JPR's public radio service to flourish while also establishing a new

Rather than focus on who "won" and who "lost" in the negotiation based on a net gain or loss of net worth, the discussions focused exclusively on which organization should own specific assets in order to best serve the public.

entity that embraces the JPRF's exciting projects.

I believe the new structure has a number of strengths for JPR and the JPRF's projects:

1. It acknowledges the positive role both the JPRF and SOU have played to help JPR become successful. Consistent with this recognition, the new structure is very close to the model which has worked for over four decades — creating continuity and the least disruption and uncertainty for JPR listeners and staff. The mediation process focused on keeping the best of the current relationship and "fixing" elements that are not working as well as desired.
2. It enables the JPRF to remain a leading stakeholder in both "radio" and the innovative projects it has initiated — like the Cascade Theatre, Holly Theatre and Jefferson Square. The new structure builds on the JPRF's historic support of "radio" while establishing a new connected framework for its associated projects — giving them the best opportunity to succeed while achieving the separation of liability and mitigation of financial risk sought by SOU. For donors, it also creates better organizational transparency with more discrete, clear accounting and reporting.
3. It minimizes additional administrative cost so that funds currently used to serve JPR's audience are not diverted to support inefficient administrative overhead.

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# EYES TO BURMA

## TWO YEARS LATER

By Justine Chambers

**J**ust as photographer Fred Stockwell, who left Ashland in 2008, encountered Burmese refugees living in a dump on the Thai-Myanmar border, I stumbled upon Fred this past April in Mae Sot, Thailand. The man who has made life better for hundreds of victims of a long-standing war was holding meetings at his makeshift office, a table at his usual breakfast cafe.

I was there as an Australian intern for the International Organisation for Migration's (IOM) Resettlement Programme. Fred explained his "one-man peace corps," where he helps Burmese refugees who have fled the brutalities of a ruthless military regime, and have settled to make their home and work in a garbage dump. With his slim personal resources and donations from the Ashland community and others, he makes their

struggle to survive a little easier. Fred asked me something that he never had to do in his previous life as a businessman and photographer: He asked me to work for free. I quickly agreed and joined him for three months to assist in the daily operations of his Eyes to Burma organization.

Now Fred's unplanned mission has evolved into a steady, serious but still short-handed and low-funded program in which children periodically attend classes instead of picking recyclable plastic from the garbage, those ill and injured receive medical care, and everyone finally has clean water. All of these projects have improved conditions for 350 stranded immigrants. But what about Fred's life?

Fred Stockwell, as readers of this magazine may remember from a *Jefferson Monthly* story in September 2010, was an aerial pho-

tographer. He traveled to Thailand with the expectation that he could stretch his very modest retirement funds much further than in the United States. Fred stumbled upon this neglected community in the dump after taking the wrong bus. He soon realized that being a photographer was not enough, and that "there comes a time in your life when you realize you have to start giving back."

Janet Eastman's article in the *Jefferson Monthly* created a chain of events, from community presentations about Eyes to Burma to generous donations, and then to the creation of a nonprofit organization approved by the IRS and granted status as a 501(c)(3) public charity. This month, Fred will return briefly to Ashland to thank his many supporters and tell of his ongoing struggles and accomplishments. (See a complete calendar of events at <http://eyestoburma.org>).



Fred is willing to speak to any group, large or small, and explain that many of the refugees have fled their homes and escaped to Thailand because of indiscriminate arrests, detention, torture, and religious repression. They have also been the victims of forced labor and conscription. Others are casualties of the long conflict, which has seen Burmese troops attack and burn villages without warning, injure and kill civilians, and rape girls and women.

Although there has been recent news of political reforms within Burma (also known as Myanmar) and the release of democracy proponent Aung San Suu Kyi from decades of house arrest, the people Fred helps have no support. These refugees face a host of

else will accept, and work 12-hour days, six days a week for a pittance. Although Mae Sot is quickly becoming a major trading post between the two countries, the dump, as we call it, is the no man's land where Eyes to Burma operates.

### Life in a garbage dump

Rudyard Kipling once wrote, "The first condition of understanding a foreign country is to smell it." When driving to Mae Sot's garbage dump, the smell is the first evidence of decay, disease and danger. A fetid mixture of pollution and waste, it is hard to imagine that hundreds of people live here. But they do.

Soon after volunteering, Fred and I arrived at the dump and instead of the cheer-

always making sure that no one is left behind. They point us to others in need of help, rather than ask for help for themselves.

In addition to having lost their homes and possessions, many are grieving the loss of family members. Because these refugees are ineligible for aid from Thailand, Eyes to Burma provides the most basic essentials for them, including food, clean water and shelter when their incomes fall short. Fred's all-volunteer effort also supplies medicine to prevent diseases and the outbreak of infections caused by poor sanitation, and food to families in times of hardship.

In the almost five years that Fred has lived in Mae Sot, a lot has changed for this small community living on top of a dump.



**PREVIOUS PAGE:** Consultations with Area Three — approximately eight families live here. **ABOVE LEFT:** Song, the young girl Fred rescued from abdominal tuberculosis three years ago. **ABOVE RIGHT:** Fred conducting his routine medical checks on the community. This man had a terrible eye infection, and was later taken to the Mae Tao medical clinic for assistance. PHOTOS: JUSTINE CHAMBERS

economic, social and security problems while struggling to find shelter, work and medical attention. They are forced to run to places where no one else would want to live.

Some Burmese refugees are better off than the ones Fred helps. About 140,000 Burmese live in official camps in Thailand. Detained behind electrified fences, they too face an uncertain future since the Thai government is reluctant to consider local integration, their preference being resettlement. Yet these victims are better off than the 200,000 unregistered refugees living outside the camps. They are vulnerable to exploitation and abuse, and are not entitled to protection from international human rights and entitlements laws. They take jobs no one

fulness that these Buddhists refugees muster from nothing, there was an air of despondency. No one stood up to greet us, and the young children who usually ran up to give me high-fives sat listlessly. We soon learned that 30 families were told they had to move their homes, which are the most modest of structures, cobbled together from discarded sticks and fabric.

Fred had tried to warn me that every day brings a new crisis. For this one, we were able to temporarily house and help some of them. They were exceedingly grateful.

It is amazing to see how these refugees smile, laugh, share, give and love. The sense of community here is extraordinary; in spite of their unrelenting hardships, everyone is

What I've come to learn is that the only constant is unpredictability.

Recently, there was a significant change in the way the dump residents worked: they no longer scavenged for recyclables in the mountains of waste. The introduction of a recycling factory last year changed this system dramatically, in good and bad ways. While those who could work at the factory now had a stable income of 3,000 baht/month (\$100), the value individuals could earn from selling recyclables on their own was decreased.

In the past, children helped their parents pick through the garbage and were able to at least earn an income. But at the

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# Jefferson Almanac

Lara Vesta

## The Monthly and Me: A History

In September of 1998 I waltzed into the basement offices of Jefferson Public Radio on the SOU campus in a silk dress and green platform clogs. I was a recent graduate of said university, with a degree in English and a desperate desire to write professionally. In the year since my graduation I'd participated in some pretty spectacular failures: rejection from six MFA programs, well over twenty letters of refusal from small presses, pinned to a bulletin board at home, and my life savings blown on a solo trip to Europe. I'd been conducting telephone surveys part-time for an area high school, which paid little and left me too much time to mope. My friend and fellow scribe, Chris Ammon, had secured an internship with a local periodical and was regularly seeing her name in print. She advised me to find a publication I enjoyed and offer to work for free.

I wanted what she had and took aim at the *Jefferson Monthly*.

Stumbling down the stairs to the JPR offices I remember begrudging both my limited experience and the clogs, which were actually more wobble than waltz. If only I had dropped out of school in my second year and moved to Big Sur like I'd planned. Maybe I would have gained some combination of life experience and worldly texture that would appeal to either an MFA program or a publisher—preferably both. I clutched my resume and made my way through introductions with then editor of the *Jefferson Monthly*, Eric Alan. For a moment the meeting took a turn. They didn't have interns at the *Monthly*. I don't really remember what happened next. It's possible I ran down my long list of unimpressive skills, but most likely I begged. And Eric, in pity or

amusement, sent me away with my first writing assignment.

For the past fourteen years I have contributed to this publication. My first cover article was in collaboration with Eric, but after that I was offered assignments and invited to pitch ideas. I even occasionally was

“  
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to the JPR offices I  
remember begrudging  
both my limited  
experience and the clogs,  
which were actually more  
wobble than waltz.”

able to read my work on air, a huge thrill. Before President W's cuts in public everything, the *Monthly* was able to pay its writers as long as they were published elsewhere. Because I had no publication history, Eric compensated me in CD's, his impeccable taste as a music editor bringing new flavors into my life. With each assign-

ment my confidence grew. In 1999 I was still working low-wage, low morale jobs when I came to SOU to interview then President Steve Reno for a *Monthly* feature. I mentioned I was looking for better work and he immediately recommended me for what would become my first full-time job, a salaried position as University Public Relations Coordinator.

As a result of that appointment, I began to publish in other periodicals, and be paid for my work. I became a “real” writer.

Today the light is golden and the sunflowers are ripening to seeds in my garden. It is harvest time. On this computer where I now write is a file that holds the proofs for my first full-length manuscript: *The Moon Divas Guidebook*, an interactive self-care guide for women in transition. Like the red thread of Chinese folklore that connects our beloveds the world over, ever shortening as we travel toward our destiny, the *Monthly* and the *Guidebook* are deeply conjoined. Once I began writing, I never stopped. Not through countless life transitions, marriage, the births of my children, divorce, graduate

school, employment and loss and re-employment, writing has been my lifeline, my constant. And each year I have found a home for my voice in these pages, a fact which amazes me still.

It is not what we believe, but what we do that defines us. As a teacher of writing for the past five years I saw so many students hesitate when seeking their voice. They had been told that art and expression were only for the talented, that opportunities for contentment are few, that it is better to ignore the impulse to create and play it safe. But with someone by their side encouraging experimentation, imperfection and risks, each one, without exception, would find they had something to say. In the doing, they could become. They just needed permission.

In my initial 1998 essay for the “Jefferson Almanac” I used an epigraph by the explorer William Hutchinson Murray: “Whatever you do or believe you can do, begin it. Boldness has genius, power and magic in it. Begin it now.”

Yes, I had to be bold enough to walk in the JPR studio door, but someone had to give me permission to try, permission to fail. Someone had to take a chance on my potential.

So thank you, *Jefferson Monthly*, Eric Alan, now of KLCC fame, *Monthly* readers, fellow writers—yay Chris Ammon!—and my current editor Abby Kraft, who, in a lovely convergence, was present the day I first met Eric and begged my way into this amazing community. Your support means more to me than you could ever know. I write with you in my heart.

And, most of all, today I write for all who wish you could do or be or make something that aligns with an essential self.

I hereby grant you permission.

Lara Vesta is a writer, mother of three and the owner of Vestal Transitions, offering custom ceremonies and creative resources for life's changes. Her latest project, *The Moon Divas Guidebook*, is slated for publication in October 2012. Find her at [vestaltransitions.org](http://vestaltransitions.org) or drop her a line: [vestaltransitions@gmail.com](mailto:vestaltransitions@gmail.com).



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# Theater and the Arts

Molly Tinsley

## Once Upon a Wondrous Time

My father liked to say there are two types of people in the world—those who go around dividing people into types and those who don't. Then he'd declare himself a member of the second group. This little paradox of his pops to mind whenever I see a performance of Shakespeare's *As You Like It*. On one hand its witty script is an extended celebration of the human talent for typology. Jaques famous division of life into Seven Ages is only one instance among many of this practice—think of Rosalind's riff on the different paces of Time, or her checklist for discerning a man in love, or Touchstone's catalogue of the types of violence he may inflict on his romantic rival. On the other hand, the actions of this impetuous, fickle bunch of characters abound with disguises and psychic transformations, defying tidy categorization. The coexistence in this comedy of highly patterned language with outlandish antics suggested to director Jessica Thebus the world of fairy tale. A boisterous, satisfying production in the OSF's Elizabethan Theatre is the result.

An interpolated dumb show kicks things off: three women positioned around a wooden platform cradle what appear to be swaddled infants. Then, presto! The "infants" are released to become simply the women's aprons. In the same moment, two young women and a young man enter—the babies as adults—and bid a sad farewell to their re-treating mothers, lost, we are to understand, to death. Not to worry: transformed into white-clothed spirits, these mothers will hang around to bless the romantic adventures that loom ahead for their offspring. For now, one woman gives a yank to the hand on the giant clock suspended over the upper stage—that Ur-symbol of our attempt to order the turbulent flood of experience by breaking it into discrete categories—and the dramatic action officially begins.

Yes, this opening ritual offers an explanation for the absence of nurturing mater-

nal energy in the Duke's court as well as some assurance of a happy ending. But in between the world of the play churns with unexplainable forces, buffeting the characters every which way. Oliver (Kenajuan Bentley) hates his younger brother Orlando (Wayne T. Carr) just because he does. Similarly Duke Ferdinand (Michael Hume), who hated his own older brother enough to engineer his banishment, also hates Orlando's father, just because he does. Like the bad rulers of fairy tale, this Duke decides to exile his niece Rosalind (Erica Sullivan), just because he can, but not before she has fallen in love with Orlando, just because she does. The Duke's daughter Celia (Christine Albright) raises the rare voice of reasoned motivation, as she convinces her cousin that the two of them should run away to the Forest of Arden with the clown Touchstone (Peter Frechette). So does Orlando's aged servant Adam (Douglas Rowe), who persuades his master similarly.

Inside the forest's borders, livestock bearing an unmistakable resemblance to those maternal spirits roams free, Rosalind's father hangs out with his band of merry men, while the once speechless Orlando plasters the trees with amorous sonnets. Soon more men and woman have fallen in love, and for the denouement, villains convert to goodness just because they do. It's all fantastic background for Rosalind's gambit—she will disguise herself as a young man, Ganymede, then offer to play the part of Rosalind for Orlando to practice loving on, in the event that someday he'll have the chance to court her.

Untangling the situation provides humor enough, but the true pleasure of the play comes from its quirky characters, who try valiantly to contain the confusion with very clever, intricately patterned rhetoric. This production is blessed with splendid actors, led by Sullivan's magnetic Rosalind, whose emotional vulnerability and resilience seem to take her by surprise. Depressed within the confines her hoop-skirt, she blossoms in



trousers, dancing circles around everyone, except Celia. Albright's piquant Celia shows what it's like to play sensible, loyal sidekick to one as mercurial as her cousin—plenty of amusing surprises with an occasional dose of dismay. What a delight is the sweetly choreographed moment of her meeting the redeemed Oliver and catapulting into love!

Carr hits poignant notes in the straightforward Orlando, a genuinely nice guy. He's not without his comic moment, though, when role-playing with Ganymede he realizes he is falling in love with a man. The singularity of Frechette's hyper-enunciating, vaguely detached Touchstone is impossible to describe. I think you just have to be there. A further treat comes of comparing Alejandra Escalante's title role in *Romeo and Juliet* with her show-stopping appearance as Phoebe—barging through the Forest of Arden like a human battering ram, fists and teeth clenched, head thrust forward, spitting hostility.

Howie Seago's Duke Senior signs his part while one of his men (Rodney Gardiner) actually pronounces it, an arrangement that elicits a double-take from Orlando when he first meets them, although soon he too picks us up this intriguing, silent language. Its expressive capabilities are

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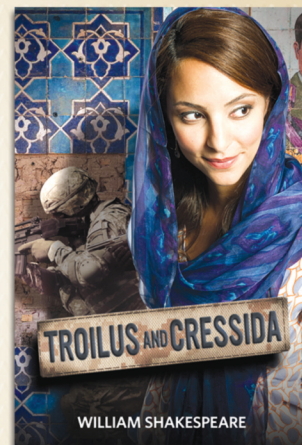
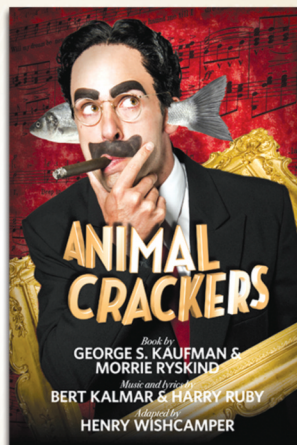
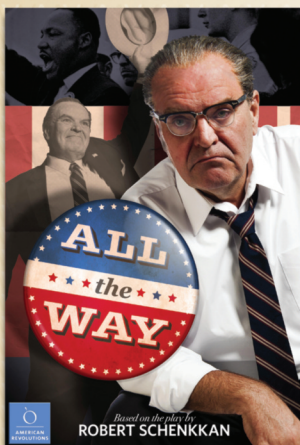
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Colleen Pyke is a long time volunteer and supporter of Jefferson Public Radio. She worked for JPR for over 13 years, as host of *Open Air* and in the Development Department. Colleen volunteers for EVERY fund drive, so you'll find her a familiar voice.

Colleen has been a Realtor since 2004, and specializes in giving you the care and attention you deserve. For any real estate questions, to find out the value of your home, or to learn more, call Colleen at 541-621-2482, or visit [www.colleenpyke.mywindermere.com](http://www.colleenpyke.mywindermere.com).



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# Inside the Box

Scott Dewing

## "What computer should I get?"

I swore I'd never do a "how-to" column. But like many things I swore I'd never do—such as The Macarena or shots of tequila (the two occurred temporally)—I'm going to break my vows and do a "how-to" about buying a computer. I hear your question: "Do you think I'm a frickin' idiot?" No, I don't. I've bought thousands of computers, so trust me when I tell you that a high IQ is not a pre-requisite. I'm doing this because I get asked 10,000 times a year by colleagues, friends and family what computer I recommend they buy.

I usually have no idea. I could tell them what kind of computer I would buy. The problem with that is the computer I would buy and the computer they need are probably two very different things. The best I can do is tell people how to go about figuring out what computer is best for them.

First and foremost is money. How much money do you have to spend on a computer? This has a lot to do with what kind of computer you're able to get. If you're a college student whose budget dictates that going out for dinner means walking down to 7-Eleven for a chili dog, you're not going to be able to afford a fully loaded Origin Genesis gaming PC. You probably wouldn't be able to afford that kind of high-end gaming computer even if you walked down to the 7-Eleven and robbed it. (DISCLAIMER: I'm not actually advocating this or the committing of any other crime as part of my "how-to" steps.)

Now, if you're flush with cash, send me \$100 then continue reading. Being wealthy is no excuse to go out and buy the most expensive computer you can find. If money is not an issue, you should follow the same process as the poor college student—minus the trip to 7-Eleven—and budget how much you should spend on a computer.

How much you can or should spend leads us to another important question you need to answer before buying a com-

puter: What are you going to use the computer for? This is important because you don't need a \$5,000 computer to surf the Web and send/receive email. You can do that just fine with a computer that is a tenth of the cost. Computers are tools and should be treated as such when you're deciding what you need. In other words, you don't go to the hardware store and buy a sledge hammer to nail a picture hook into the wall. Let the tool fit the need.

Make a list of what you intend to use your computer for. If you're just using it to surf the Web, send/receive email, and balance your checkbook, a lower-end, entry-level computer will do the trick. If you intend to work with digital photos, then get a computer with a better processor. The processor is the GHz thingy. The higher the number, the faster the processor. You'll also want some more RAM. RAM stands for Really Awesome Memory (okay, I made that up) and you want your RAM to have a GB after it. GB stands for Gigantic Bucket (made that up too). You want at least 2-4 GBs of RAM for your basic computer. As with the processor, the higher the number the faster the computer. You'll also want a faster hard drive. A 7200 RPM hard drive is pretty fast, but a 10,000 RPM will cook the potatoes almost twice as fast. Solid-state drives are even faster but won't have as much storage capacity.

If you're planning on using your computer for gaming, you'll need to bump up the numbers for the GHz, the RAM GB and the RPM. You may even consider getting two or more of the GHz thingies. You will find that there is a direct relationship between how high these various numbers are and how high the price tag is for your computer. Just to clarify, I mean real gaming not Solitaire. Real gaming usually involves weapons and killing people. So if the games you play on your computer don't involve shooting people, you're likely not in need of a "gaming" computer.



As for peripherals, get a decent-sized flat panel. A wireless keyboard and mouse are worth the freedom they offer. Get a DVD burner and a printer. If you think you're going to do a lot of printing, get a laser printer. Laser printers are more expensive than their ink jet counter parts but you'll save that cost difference in consumables (toner for laser printers and ink cartridges for ink jet printers). Get a scanner if you have pictures and/or documents you want to scan.

Lastly, there's the question of what brand of computer to buy. Here's something you need to know: for the most part, all major PC manufacturers use components from the same manufacturers (such as Intel). So what brand you get will be a matter of price, brand reputation and preference. It's like with pick-up trucks: some people like Ford while others prefer Dodge. There are differences, but in the end, they can both tow a boat just fine. What matters is that you got a truck and not a tiny hybrid car to try and do the job. Let the tool fit the need.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

## Theater *From p. 10*

further highlighted by Kathryn Meisle's Jaques, who adopts its gestures to illustrate her Seven Ages of Man. Notice, though, *a propos* of the play's governing paradox, how this famous rhetorical construct is shown to simplify, if not falsify, the unpredictable variety of the human condition. Immediately following Jaques description of the final phase of advanced age—childish, oblivious, fading pipes—Orlando enters bearing old Adam to disrupt this tidy categorization. Rowe's hardy Adam has evinced courage and selfless loyalty, not to mention vigorous indignation, in his willingness to use his life savings to save his young master's life.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* ([www.fuzepublishing.com](http://www.fuzepublishing.com))



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# Recordings

Maria Kelly

## Cross Pollination

There have always been movements in music that have influenced and facilitated the next trend, for example jazz or hip hop, and more recently a resurgence of 1960s pop as well as American roots/bluegrass music. Most often these trends are reinterpretations of what has come before.

There is an interesting trend that has evolved regarding world music. It is a creative movement that has flourished in the last few decades as pop/rock artists have turned to foreign lands for creative inspiration and a fresh perspective on song writing. Although western artists have drawn from the well of many different cultures, as noted below, influences from the African continent seem to have been most popular which is not surprising since so many of the blues rhythms that are the foundation of rock 'n' roll originated in Africa.

Before I share my thoughts on a new recording from Mali which best illustrates this new trend, I wanted to share a *brief* history of some more popular examples, as a full analysis would take too much space for this brief column. The examples are too numerous to mention and a complete analysis would take too long for this brief column, however, There are few artists who stand out as pioneers of this movement with some dating as far back as the early 1960s and 1970s. There are some examples that date back as early as the 1960s and 1970s. However what we now call *world music* really began to blossom in western song in the 1980s with its presence firmly established (in western/popular music) by the 1990s.

World influences date as far back as 1965 when David Crosby introduced George Harrison to the music of Ravi Shankar. Thus Harrison became one of the first to incorporate world music into western music by playing sitar on the song "Norwegian Wood (This Bird Has Flown)" on the 1965 album *Rubber Soul*. In the 1970s Robert Plant's passion for diverse musical experiences led to his discovery of some of

the traditions of North Africa where he encountered the famous Egyptian singer Umm Kulthum. That musical inspiration eventually culminated in the song "Kashmir" from *Physical Graffiti* in 1975. The song also includes many distinctive musical patterns of classical Moroccan, Indian and Middle Eastern music. Robert Plant and Jimmy Page released a longer live version, recorded with an Egyptian/Moroccan orchestra, on *No Quarter: Jimmy Page and Robert Plant Unledded* in 1994. In his solo career, Plant continued to tap from these influences many times, most notably in the 2002 album, *Dreamland*.

Although Paul Simon's relationship with world music was already visible in Simon & Garfunkel's album *Bridge Over Troubled Water* (1969) which featured an Andean song called "el Condor Pasa", Paul Simon was one of the first relatively popular artists to more thoroughly mine African music and introduce it to mainstream audiences while simultaneously reinvigorating his career on his 1986 recording *Graceland*. It was recorded with South African musicians during the apartheid era in South Africa which was politically controversial at that time, but that topic is for an article at another time! His fascination with world rhythms continued in 1990 with *The Rhythm of the Saints*, which included Brazilian influences, and as late as 2011 with select songs on *So Beautiful or So What*.

Also in the 1980s, David Byrne inaugurated his plunge into Latin American music with his exploration of a variety of styles, from son to salsa to merengue to samba on his 1989 recording *Rei Momo*.

Most notably, Peter Gabriel was integral in spurring this movement in the early 1980s when he founded WOMAD, an international arts festival to celebrate the world's many forms of music, arts and dance. Following the popularity of WOMAD, he established Real World Records in 1989 to record and produce international artists and world



music. The label harnessed the success of WOMAD and with Peter Gabriel's tendency to explore music from other cultures, Real World assisted and directly facilitated the push of world music into the general public's consciousness throughout the 1990s.

Incorporating world music and international instruments into one's songwriting has become more commonplace in the 21st century. One can witness this explosion into the mainstream in the work of many international DJs and producers who continue to blend genres and incorporate international songs, rhythms and world textures into their mix. In fact, there are many who live in more multi-cultural communities in larger metropolitan areas who feel that the term "world music" no longer applies since this movement of cross pollination has become much more commonplace.

I would be remiss if I didn't mention an artist that has produced international music completely outside the box of any established style of music – Manu Chao. Volumes could be written about him (and most likely have) but he is an excellent example of an international multilingual artist (born in Paris to Spanish parents) who has been creating an ingenious mix of musical styles for many years. In his work he has cut a cross-cultural swath across genres as well as geographic boundaries.

Recently, I have noticed an interesting and welcome twist on this trend developing. Instead of world musicians making guest appearances on western recordings, it is now western artists who are being invited to contribute to world music recordings.

One example is Tinariwen's Grammy Award winning album *Tassili* (2011) which features Tunde Adebimpe and Kyp Malone from TV On The Radio. Yet, this trend is more pronounced on Amadou & Mariam's *Folila* (2012) which features guest appearances from a number of western artists, including Tunde and Kyp from TV On The Radio, Santigold, Jake Shears of Scissor Sisters, hip hop artist Theophilus London, Ebony Bones, Nick Zinner from the Yeah Yeah Yeahs on guitar and Bertrand Cantat, the frontman of former French rock band Noir Desir.

Known as "the blind couple from Mali", Amadou & Mariam were both born in Bamako Mali in the 1950s. Over the course of the last several years, Amadou & Mariam's music has become increasingly expansive, while remaining anchored by their trademark West African blues-rock. They were first approached by Manu Chao who eventually produced their 2004 recording *Di-*

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*manche A Bamako*. Their sound broadened even further on their next recording *Welcome to Mali* (2009) which was produced by Damon Albarn of Blur and Gorillaz. *Folila*, their most recent recording, epitomizes their embrace of collaboration, with contributions by the many western artists named above. It is an album that transcends tradition and affirms an emerging global culture, one world, through music. Produced by Marc-Antoine Moreau, who has worked with the duo for the entirety of their professional career, *Folila* was recorded in both New York City and Bamako. As Robert Christgau wrote about Amadou & Mariam for [npr.org](http://npr.org) in his earlier review of *Welcome to Mali* "Usually, African

artists who flatter the Euro-American audience come off compromised. Amadou and Mariam absorb ideas from anywhere and sound like they're having a ball."

I'll be listening and looking forward to see not only in what direction Amadou & Mariam move next; but more broadly, how world music will continue to evolve and integrate into the mainstream.

Maria Kelly hosts the afternoon segment of *Open Air*, Tuesday through Friday on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org). She also books the shows for the Cascade/JPR Performance Series.



## Eyes to Burma *From page 7*

factory, in order to earn enough money to help their families, they had to be over 16 to work. While it is preferable to have these children taking classes taught by Burmese migrants, families with four or five children find themselves even more financially strapped. This is devastating for mothers whose husbands have left or found work in Bangkok, elderly couples and those who are sick or injured.

However, since my return to Australia, the recycling plant has closed, and the dump community is back to scavenging. Fred is once again providing headlamps, sickle knives and boots. Medical problems have increased now that they are back on the garbage itself. But as Fred says, given a little time the recycling center will reopen and he will have another set of problems.

One of the biggest improvements Eyes to Burma made since Fred visited Ashland last year is the installation of five permanent, clean water tanks, one for each residential area. Although it is the most costly part of his work, it is also the most important.

In the past, community members suffered with ongoing bouts of diarrhea and fevers due to the lack of clean drinking water. Fred says that the positive effects of bringing in the tanks could almost be seen overnight, and that the rate of disease and

infection has decreased dramatically. The cost to keep the tanks filled is about \$250 a month.

Infant mortality rates have decreased, too, as has the number of maternal deaths. Fred's "Number One Daughter" Song, the frail girl with undiagnosed TB whom he rescued three years ago, is now a strong, spirited 16 year old. Like others in the dump community, she worked in the recycling factory and now is back to toiling on the garbage piles.

Over time, Fred saw the need for a safe place for the residents to gather. Generous donations enabled him to set up a combination shop, clinic and women's community center this past May. A safe, dry place can make all the difference to these families. It is the first step to preventing disease and offers comfort in their otherwise terribly difficult lives. When not working, mothers sit and chat over Burmese chai and can watch their children play together. Thanks to newly installed electricity, they can sing along to music and watch a TV. Even though most members of this community don't speak English, they all know Fred's name and can use the cell phone at the center to call him in emergencies.

Since setting up the center, Fred has coordinated his efforts much more effectively. When families must relocate and have no income, they come to the center for free meals. In contrast, the distribution of food, blankets and other essentials from the back

of Fred's old truck was less reliable for this spread-out community.

Other Eyes to Burma projects include the Reproductive Health and Family Planning Project and a Vitamin Program aimed at fighting anemia, particularly among young children, pregnant women and the elderly. A weekly supply of seasonal fruit is part of the nutritional program; this seeming luxury Fred has deemed important and made a priority.

Most recently, Ploy (our interpreter) and I managed to raise enough money to give every family a mosquito net (about \$10 per net). Small things like this make all the difference.

Other improvements are still to come. Living conditions are incredibly bleak, and money is hard to come by. Almost everyone in the dump fears the monsoon season (May to October) since it becomes more difficult to get food and clean water, and to stay dry. Malaria and dengue fever are still a constant worry and Fred continues to make almost daily trips to the nearest clinic.

As he gets older, Fred is increasingly worried that something will happen to him and his organization will simply be lost and his community forgotten among all the world's problems.

### Why Fred stays

For me, it's funny hearing about Fred's past life when all I have known of him is that he lives in a sparse room and spends his days in



Heading home through the garbage.

PHOTO: JUSTINE CHAMBERS

## HOW CAN YOU HELP?

We call them "illegal immigrants," but what is illegal about seeking protection from persecution? Rarely do we stop to reflect on their journey or

what it means to be systematically drummed out of your country. Imagine having your village and crops burned, your husbands and sons imprisoned, your culture, religion, language and beliefs demonized, and your sisters, wives and daughters raped.

Fred Stockwell is trying to unpack the lives of a small community from tattered plastic bags into a footprint of dignity. Does it always work? No. Does it ever run smoothly? Rarely. Every day is different and brings new challenges. Fred brings the dump community to the center of the conversation about the assistance they need, enabling the residents to take charge, as much as possible, of their situation. This empowerment leads to increased self-esteem and a stronger community.

David and Christopher Mikkelsen of Refugees United Australia write: "Dignity is the true shelter of any man, woman or child. Without it, you may build a world around any body, but the soul will not call it home. It takes the building blocks of self to create a structure that will support a life worth living."

Every dollar given to Eyes to Burma goes a long way. Eyes to Burma is a 501(c)(3) non profit and all contributions are fully tax deductible. For details about how to make a difference, visit <http://eyestoburma.org/donate>





PHOTO: JUSTINE CHAMBERS

Handing out donations of clothes to Area Two — approximately forty families live here.



PHOTO: JUSTINE CHAMBERS

All the residents' children camped out in the community center while the move of over thirty families took place.

a garbage dump. He rarely notices the flies that hover incessantly around him or the awful smell. He tells me that he doesn't miss his former comfortable life in Ashland. He says that although it was good, "something was always missing."

Here in Mae Sot, circumstances can change the best-laid plans in a second, so Fred has learned to ask for help at crucial moments. From his perspective, you can send emails and call every connection you know, but the only way to get things done is to just go there. "I just turn up, sniff the air, find people, and get to work," he says.

Fred describes himself now as a minimalist, barely taking time off and often neglecting his own health to ensure that of the community. Since my arrival, I have seen Fred take just two trips away from Mae Sot. He always hurries back after a couple of days, fearing the surprises he might return to. In my limited experience of the world, I have to say that I don't know a more hard-working person committed to shining a light where it's needed.

One of the elements of Eyes to Burma that makes it so successful is Fred's perseverance. He firmly believes that "if you aren't here, nothing gets done." Unlike the "voluntourists," Fred has been in Mae Sot for almost five years and has no plans of leaving. Says Fred, "You look back to who you were, to who you are, and you realize you've changed, and only in a better way."

Fred believes that change comes from individuals getting out there and acting on their beliefs. According to Fred, "The real trick is when you stop thinking about yourself. As soon as it's not about you, what you're doing and what you're going to achieve, that becomes the life-changing factor." He welcomes others to join him in Mae Sot for any length of time and in any capacity.

It is clear that Fred has found a family within this small community of Burmese villagers. He often said to me as we drove back home from the dump that he could never imagine having children. Now he is considered a grandfather to 70 families. Fred is extremely humble and hates praise; thanks come in the way of smiles and hugs from his adopted grandchildren.

Coming to Mae Sot and working with Fred has altered me in many ways. If you are not profoundly conflicted by what you see here, you just don't have your eyes open. However, if you dwell in the house of indignation all the time, nothing will ever be achieved. Fred makes a difference by going out every day to do what he can to make the lives of these people a little easier and safer. It is hard not to become discouraged, but you can't just sit back and do nothing.

As I sit in the comfort of my home in Australia, I'm reminded of the importance of Fred's words: "There comes a time in your life when you realize you have to start giving back."

Justine Chambers has a strong passion for and dedication to community and international humanitarian affairs, with a particular interest in ethnic minorities and refugees in Southeast Asia. A 24-year-old Australian, she earned a Bachelor's Degree in International and Global Studies in Anthropology from the University of Sydney, Australia. After spending three months in Mae Sot, she is in Sydney pursuing a Master's Degree in Social Development, specializing in Refugees and Forced Migration at the University of New South Wales. She is also a research assistant at the University of Newcastle and interning as a Refugee Caseworker with Australia's Amnesty International.

## Upcoming Events:

### Wednesday, October 17th, 7:30 PM, SOU

**Campus** - Stevenson Building, Rogue River  
Room: Co-sponsored by SOU-UN Club, Southern OR Amnesty International and Eyes to Burma. This event features a film, panel and discussion on the plight of the Burmese people. Myra Dahgaypaw, Coordinator for the US Campaign for Burma, Washington DC and Fred Stockwell will share their personal stories and knowledge about the current situation in Burma.

### Thursday, October 18th, 7 PM, Ashland UCC -

717 Siskiyou Blvd.: The Hearth - A Community Storytelling Event to benefit Eyes to Burma. The theme of the stories told by community members will be "Living Life on the Margins."

### Saturday, October 20th, 5 - 7 PM, Ashland

**Art Center** - 357 E. Main St: Photography exhibit and reception for Fred Stockwell and Eyes to Burma

### Wednesday, October 24th, 1 - 2:30 PM, SOU

**Campus** - Stevenson Building, Rogue River  
Room: International Student Pot Luck (at noon) followed by an Eyes to Burma PowerPoint presentation co-sponsored by SOU-UN Club, Southern OR Amnesty International and Eyes to Burma.

### Tuesday, October 23rd, 7AM, Ashland Community Center -

on Winburn Way - Fred joins the Ashland Lithia Springs Rotary Club for their morning meeting to speak about his accomplishments over the past year.

### Wednesday, October 24th, 7PM, Medford

**UCC** - 1801 E. Jackson St - Fred Stockwell brings a PowerPoint presentation on the work of Eyes to Burma. A film on Burma will be screened with audience Q & A.

### Sunday, October 28th, 7 PM, the Havurah -

185 N. Mountain Ave, Ashland - An evening of stories about the people of the dump captured in a photo PowerPoint. A film on Burma will be screened with audience Q & A.

### Monday, October 22nd, 6 - 7:30 PM, Medford

**UCC** - 1801 E. Jackson St: Fred will meet with children and families at a pot luck gathering to offer a child-friendly presentation about the lives of the Burmese refugees.

**Tuesday, October 23rd, 7AM** - Fred joins the Lithia Springs Rotary Club for their morning meeting to speak about his accomplishments over the past year. Located at the Ashland Community Center, 59 Winburn Way.

### Friday, October 26th, Temple Emek Shalom -

1800 East Main Street, Ashland. As a part of the 7PM Shabbat service Fred will be speaking about his work with Eyes to Burma at 8PM.

### Tuesday, October 30th, 5 - 7 PM, Rogue

**Gallery and Art Center** - 40 South Bartlett Street, Medford, Fred will share a photography presentation about Eyes to Burma.



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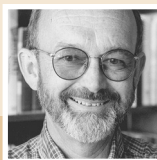
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## Nature Notes

Frank Lang

### Castor here, Castor there, Castor almost everywhere

Castor surrounds us, particularly Oregonians, in more ways than most can imagine. First, at night, after dark, the faint, faint light of the heavenly twins, Castor and Pollux bathe us in eternal light. This constellation is named for two characters from Greek and Roman mythology. Together they are the Gemini, thought to be twins of different fathers. When Castor was killed, Pollux asked that Zeus unite them forever in the heavens as the constellation we call the Twins. Constellations are in the sky, but not always visible due to clouds, time of day or month, your latitude and maybe even your attitude.

Second, *Castor* is the generic name of two living rodent mammals, *C. canadensis* also known as the North American beaver, the official Oregon State mammal portrayed on the state flag that is also mascot of Oregon State University. As an OSU graduate (B.S. Botany 1959), I think of the following refrain:

*"I'm a Beaver born and a  
Beaver bred, and when I die  
I'll be a Beaver dead."*

The name Castor is from the Greek Kastōr via old French and Latin. The common name, Beaver, has its Old English origins in reference to the brown color of the rodent's coat. The famous Swedish biologist Carl von Linné bestowed the generic name Castor on the animals in 1758 in the 10th edition of his epic *Systemae Nature*.

*Castor fiber*, the Eurasian species, lives a life similar to its North American relative, *Castor canadensis*, but differs enough to be considered distinct species. Both Castor species spend much of their time in water building dams and lodges contributing to ecosystem diversity by cre-

ating ponds and wetlands. Beavers can fell large trees by gnawing them down with their front incisors. If unable to gnaw and wear teeth down, they continue to grow to the point where poor beaver can no longer eat, and beaver dies of starvation.

Like most aquatic animals, they are well adapted for their way of life with webbed feet, nostrils and ears with flaps that close when submerged, a flat oval tail to aid in swimming and a magnificent pelt of fur much sought after in days of old when wearing fur coats was

The FDA considers  
castoreum a natural flavor,  
which it is, unless you  
consider beavers  
unnatural.

not politically incorrect and men's hats were made with felted beaver fur by haters made mad by the mercury used in the hat making process. Also, trappers, mountain men, and early explorers relished fat rich beavertail in days when fat was not as available in food as it is today.

What is the third way that *Castor* permeates our lives, you ask? This requires a discussion of beaver nether region anatomy and beaver behavior that some of you might find, well, distasteful. First, beavers have a cloaca, from the Latin word for sewer. If you have a cloaca it means that products of your urogenital system and intestinal tract empty in a common structure (the cloaca) before being voided through an opening to the outside which the learned call a vent, not an anus.

Beavers of both sexes make scent mounds, piles of mud and vegetation marked with urine mixed with exudates (castoreum) from a pair of thin walled sacs (casters) that empty into Beaver's urethra, the tube that empties the bladder into the cloaca. The secretion is a complex mixture of organic compounds that include smelly ketones and essential oils. Beavers are thus able to communicate silently with



other beavers, relative, friend, or stranger by whiff and sniff, but not like dogs.

Humans have used castoreum for various purposes for centuries, and we still use it today. After trappers carefully remove the castor sacs avoiding attached tissues, dry the sacs and their contents and sell them to chemical companies here and abroad. They grind up the glands and soak them in alcohol to extract and purify castoreum for use in a number of different and surprising ways.

Beavers have another pair of thick walled glands that empty directly into the cloaca. When stimulated by rubbing, these so called anal glands produce a pungent smelling viscous brownish substance that is insoluble in water; I suspect the beaver uses in its grooming routine to aid in waterproofing its coat.

Manufacturers of men and women's cosmetics including perfumes, colognes, and soaps, have been known to use castoreum for its fragrance some describe as *leathery*. I suppose the plan is to subtly bring forth lustful thoughts in those who inhale the musky vapors.

Castoreum as a food additive is a surprise, at least to me. I wonder who thought to add it to things we eat or drink. A topical application is one thing, consumption quite another, despite the fact that the Food and Drug Administration (FDA) and the Flavor and Extract Manufacturers Association (the other FEMA) have found the stuff safe to eat. The FDA considers castoreum a *natural flavor*, which it is, unless you consider beavers unnatural. Castoreum can occur in food and beverages for a vanilla, raspberry or strawberry flavor. Apparently, chemists have synthesized it or a reasonable facsimile for use in various ways in food to impart or enhance vanilla flavor and to flavor tobacco.

I must confess that getting accurate information about food and food technology is difficult, at best proprietary. I guess you might not buy it if you really knew what was in it.

Castoreum may be in vanilla ice cream, but I suspect its use there has been supplanted by using a less expensive artificial vanilla flavor made chemically from lignin, a natural plant product that is obtained in quantity as an industrial by-product of paper manufacture.

You might be relieved to know that castoreum is no longer widely used as a medicinal to treat headache, fever, and hysteria.

Chances of anal gland products ending up in cosmetics or food is slim because of location in the beaver anatomy, despite pro-

nouncements on television talk shows by such learned luminaries as Chef Jamie Oliver and physician, Dr. Oz.

So dear reader, surrounded as we are by Castor in many forms, you need not worry too much about beaver butt juice in your next ice cream cone. Inhaling it might be another matter, however. If you are concerned, Nature Notes suggests you stay inside when Gemini is in the heavens.

*Nature Notes put this essay together utilizing the vast resources of the internet and particularly using a Stone Age resource, the SOU library. Svenden GE. 1978. Castor and anal glands of the beaver (Castor canadensis) J Mammalogy 56 (3): 618-620.*

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

## Tuned In *From p. 5*

4. It provides an organizational decision making structure that is clear and responsive to JPR's opportunities and challenges.

5. It simplifies how JPR's radio licenses are held so that they remain stably controlled for the purpose of providing public radio to citizens.

6. It creates an effective mechanism to recruit and retain talented public radio professionals.

7. It preserves SOU's significant annual support of JPR and lays the groundwork for a new durable, long-term relationship that earns continued investment by SOU based on mutual benefit and a shared vision. Loss of this financial support would be equivalent to losing all federal support from the Corporation for Public Broadcasting.

8. It organizes significant assets, like radio stations and theatres, into operating units that are philosophically consistent with the respective priorities and capabilities of the JPRF and SOU and are also sound from a business and operational perspective. Rather than focus on who "won" and who "lost" in the negotiation based on a net gain or loss of net worth, the discussions focused exclusively on which organization should own specific assets in order to best serve the public.

9. It was arrived at via a fair process marked by mutual respect and honest dialogue, with all parties sitting around the same table and discussing JPR's best interests – which was far different from the process that took place during the first mediation when all parties were se-

questered in separate rooms and not permitted to talk with each other.

I do want to convey that, while I support the organizational structure of the agreement, the structures themselves don't guarantee anything. JPR will still need to earn its support every day by providing radio programs that are culturally rich, create better informed citizens and improve the quality of listeners' lives. The Cascade Theatre will need to serve its patrons with diverse performances and distinctive film offerings in a unique, first-class downtown Redding venue. The Holly Theatre will need to inspire people to see a vision for Medford and the Rogue Valley that includes a fabulously restored historic venue with new live music and film events that enrich the community and stimulate additional downtown Medford economic vitality. Jefferson Square will need to develop a business plan that enables it to succeed. And, that's how it should be.

In announcing the agreement – with the support of Oregon State Senator Alan Bates, Oregon State Representative Peter Buckley and Oregon Governor John Kitzhaber – JPR Foundation president Steve Nelson stated: "It's a tribute to our shared commitment to Jefferson Public Radio and the work of the JPR Foundation that the parties were able to come back together, move past our differences, and find agreement on a shared path for the future." I agree.

Paul Westhelle  
Interim Executive Director



Redding's  
Historic

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# As It Was

*Stories from the State of Jefferson*

## Wild Horse Round-Up

by Dawna Curler

One of the more dramatic images of the old west, at least as it was depicted in Hollywood movies, was a heard of wild horses—hooves thundering, nostrils flaring—running free across the plain.

By 1936 this western icon had actually become a nuisance to farmers and ranchers in the Applegate Valley near the Oregon-California boarder. Seventy-five to one hundred abandoned, starved, and neglected horses roamed the area. They were a heard of tough, scraggly strays and runaways that had been multiplying since the 1910s.

Forest Service Ranger Lee Port was responsible for “rounding the outlaws up.” An announcement in the local paper brought a crowd of fifteen hundred spectators. Horsemen herded the steeds to a fence designed to funnel the horses into a temporary corral. When they arrived, the cheering audience spooked and scattered the skitterish animals. Several attempts produced the same results. Only six horses were caught that day.

At some later, unpublicized date, Lee Port must have met with success, as the horses are now gone from the area.

Wild horse roundups from public lands continue, overseen now by the BLM. Legislation enacted in 2004, negating some legal protections provided to wild horses in 1971, has fueled an existing controversy surrounding management of these “living symbols of the historic west.”

Sources: Wyatt, Steve, Mail Tribune, April 2004. Explanation and text of 1971 “Wild and Free Roaming Horses and Burros Act.”

<http://www.animal-law.org/wildhorses/wildhrse.htm>; Editorial, *The Washington Times*, December 6, 2004, online: <http://www.washingtontimes.com/op-ed/200412041205-100543-4450r.htm>; and web page of Society for Animal Protective

Legislation,

SAP Action Alert, “US Wild Horse and Burro Program Good News:

[http://www.saplonline.org/w\\_horses.htm](http://www.saplonline.org/w_horses.htm)

## Delores Miller

by Marjorie O’Harra

In 1968, one of the goals of Dr. Elmo Stevenson, president of Southern Oregon College, in Ashland, Oregon, was to bring cultural diversity to the school—now known as Southern Oregon University.

Enrollment had hit an all-time high with over thirty-seven hundred students in 1967. But what bothered Dr. Stevenson was that only sixteen of them were African-American.

Delores Miller was one of those sixteen. Integration was still a contentious issue in some parts of the United States—racial tension often erupting into violence. And Ashland was known to many as an “all white” town.

Delores said that for the first time in her life, living in Ashland caused her to “think black.” People were friendly, she said, but she felt she was always on display. When invited to speak to a group, she wondered, “Do they want to hear what I have to say, or are they just trying to prove they are liberal?”

Thirty-seven years have gone by and enrollment at Southern Oregon University has grown steadily. But, as the saying goes, “the more things change, the more they stay the same.” Of the more than fifty-three hundred students enrolled for SOU’s 2005 winter term, only seventy-one were black. The guess is that Dr. Stevenson would not yet be satisfied.

Source: “Aha, Delores, You Are A Negro,” O’Harra, Marjorie, *Medford Mail Tribune*, July 17, 1968.

Corcoran, Michael, SOU Registrar, phone conversation, March 29, 2005.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series’ script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR’s *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



# Poetry

Tony Hoagland

## Field Guide

Once, in the cool blue middle of a lake,  
up to my neck in that most precious element of all,

I found a pale-gray, curled-upwards pigeon feather  
floating on the tension of the water

at the very instant when a dragonfly,  
like a blue-green iridescent bobby pin,

hovered over it, then lit, and rested.  
That's all.

I mention this in the same way  
that I fold the corner of a page

in certain library books,  
so that the next reader will know  
where to look for the good parts.

---

Tony Hoagland is the author of four books of poetry, including *What Narcissism Means to Me* and *Donkey Gospel* and a collection of essays, *Real Sofistikashun: Essays on Poetry and Craft*. He is the recipient of the O.B. Hardison, Jr. Prize, awarded by the Folger Shakespeare Library, the only national prize to recognize a poet's teaching as well as his art. He has also received the Mark Twain Award, given by the Poetry Foundation in recognition of a poet's contribution to humor in American poetry. Hoagland teaches at the University of Houston. This month's poems are from his most recent poetry collection, *Unincorporated Persons in the Late Honda Dynasty* (Graywolf Press, 2010), and reprinted by permission. On October 18, Tony Hoagland will give a public reading at Ashland High School's Mountain Avenue Theatre as part of the Chautauqua Poets & Writers Series.

## Big Grab

The corn-chip engineer gets a bright idea,  
and talks to the corn-chip executive  
and six months later at the factory they begin subtracting  
a few chips from every bag,

but they still call it on the outside wrapper,  
*The Big Grab*,  
so the concept of *Big* is quietly modified  
to mean *More Or Less Large*, or *Only Slightly*  
*Less Big Than Before*.

Confucius said this would happen—  
that language would be hijacked and twisted  
by a couple of tricksters from the Business Department  
and from then on words would get crookeder and crookeder  
until no one would know how to build a staircase,  
or to size up a horse by its teeth  
or when it is best to shut up.

We live in that time that he predicted.  
Nothing means what it says,  
and it says it all the time.  
Out on Route 28, the lights blaze all night  
on a billboard of a beautiful girl  
covered with melted cheese—

See how she beckons to the river of late-night cars!  
See how the tipsy drivers swerve,  
under the breathalyzer moon!

In a story whose beginning I must have missed,  
without a name for the thing  
I can barely comprehend I desire,  
I speak these words that do not know  
where they're going.

No wonder I want something more or less large  
and salty for lunch.  
No wonder I stare into space while eating it.

Writers may submit original poetry for publication in the *Jefferson Monthly*.  
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.





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Coos Bay, OR (541) 266-8927

**Grange Co-op**  
[www.grangecoop.com](http://www.grangecoop.com)

**Magic Man Fun Shop**  
Medford & Grants Pass, OR  
[www.magicmanshop.com](http://www.magicmanshop.com)

**Northwest Nature Shop**  
Ashland, OR · (541) 482-3241

**Phoenix Organics Garden & Eco-Building Center**  
4543 S. Pacific Hwy, Phoenix, OR (541) 535-1134

**Soul Connections**  
Mt. Shasta, CA · [www.soulconnectionstore.com](http://www.soulconnectionstore.com)

**The Velvet Elephant**  
Mt. Shasta, CA · [www.velvetelephant.com](http://www.velvetelephant.com)

**Wild Birds Unlimited**  
Medford, OR · (541) 770-1104

## INDIVIDUALS, BUSINESSES & ORGANIZATIONS

**Ashland Audiowalk**  
[www.ashlandaudiowalks.org](http://www.ashlandaudiowalks.org) · (541) 488-4424

**Ashland Chamber of Commerce**  
[www.ashlandchamber.com](http://www.ashlandchamber.com) · (541) 482-3486

**Ashland Department of Parks & Recreation**

**Ashland Lions Club**  
Ashland, OR · (541) 482-8053

**Big Wildlife**  
[www.bigwildlife.org](http://www.bigwildlife.org)

**Chautauqua Poets & Writers**  
[www.chautauquawriters.org](http://www.chautauquawriters.org)

**City of Ashland  
Conservation Commission**  
Ashland, OR · [www.greenashland.org](http://www.greenashland.org)

**Chamber Music Concerts**  
[www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org) · (541) 552-6154

**ClayFolk**  
[www.clayfolk.org](http://www.clayfolk.org)

**Coos Bay Library Foundation**  
Coos Bay, OR · (541) 269-1101

**Eureka Symphony**  
**FOTAS (Friends of the Animal Shelter)**  
[www.fotas.org](http://www.fotas.org)

**Havurah Shir Hadash**  
Ashland, OR · [www.havurahshirhadash.org](http://www.havurahshirhadash.org)

**Jackson County Library Foundation**  
[www.jclf.org](http://www.jclf.org)

**Jefferson Classical Guitar Society**

**Jefferson Baroque Orchestra**  
[www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

**Mark & Lynnette Kelly**  
Ashland, OR

**Klamath County Library Foundation**  
Klamath Falls, OR · (541) 882-8894

**Klamath-Siskiyou Wildlands Center**  
[www.kswild.org](http://www.kswild.org)

**Lithia Artisans Market**  
Ashland, OR · Calle Guanajuato

**Charles & Lupe McHenry**  
On behalf of Access Food Share

**Oregon Community Foundation**  
Medford · (541) 773-8987 · [www.oregoncfc.org](http://www.oregoncfc.org)

**Oregon Cultural Trust**  
[www.culturaltrust.org](http://www.culturaltrust.org)

**OSU Extension**

**Dr. John Wm. and Betty Long Unruh**  
**Fund of the Oregon Community Foundation**

**Rogue Valley Growers & Crafters Market**  
Medford & Ashland

**Rogue Valley Manor Foundation**  
Medford, OR · [www.retirement.org](http://www.retirement.org)

**Rogue Valley Symphonic Band**  
Ashland, OR · 541-488-2926

**Rogue Valley Transportation District**  
Medford, OR · [www.rvtd.org](http://www.rvtd.org)

**ScienceWorks Hands-On Museum**  
Ashland, OR  
[www.scienceworksmuseum.org](http://www.scienceworksmuseum.org)

**Southern Oregon Friends of Hospice**  
Ashland, OR · (541) 482-8475

**Southern Oregon Land Conservancy**  
(541) 482-3069 · [www.landconserve.org](http://www.landconserve.org)

**Norm, Kathy & Spencer Smith**  
Roseburg, OR

**Stove Team International**  
Eugene, OR · [www.stoveteam.org](http://www.stoveteam.org)

**Upper Sacramento River Exchange**  
Dunsmuir, CA · (530) 235-2012

**Sally Wells**  
Passionate Arts Lover · Redding, CA

**Thrive**  
(541) 488-7272 · [www.buylocalrogue.org](http://www.buylocalrogue.org)

**Youth Symphony of Southern Oregon**  
[www.yssso.org](http://www.yssso.org) · Medford, OR

## LANDSCAPING & GARDENING

**Ashland Greenhouses**  
[www.ashlandgreenhouses.com](http://www.ashlandgreenhouses.com)

Ashland, OR · 541-482-2866

**Brooks Farms and Gardens**  
Grants Pass, OR · (541) 471-9056  
[www.brooksfarmsandgardens.com](http://www.brooksfarmsandgardens.com)

**Plant Oregon**  
Talent, OR · (541) 535-3531

**Shooting Star**  
Central Point, OR · [www.roguevalleynursery.com](http://www.roguevalleynursery.com)

## LEGAL SERVICES

**Brian Law Firm**  
Medford, OR · (541) 772-1334

**Attorney MC Bruce**  
Humboldt County · (707) 839-1400

**Dole, Sorenson, Ransom & Ferguson**  
[www.roguevalleylaw.com](http://www.roguevalleylaw.com) · (541) 476-3883

**Jerry Haynes Law**  
Medford, OR · (541) 491-1433  
[www.jerryhayneslaw.com](http://www.jerryhayneslaw.com)

**Ryan Kirchner, Attorney**  
[www.roguevalleylaw.com](http://www.roguevalleylaw.com) · (541) 476-3883

**Margaret Melvin**  
Coos Bay · 541-269-5225

**David G. Terry, P.C.**  
Roseburg, OR · (541) 673-9892

**Whitty, McDaniel, Bodkin & Combs, LLP**  
Coos Bay, OR · (541) 267-2156

## MARKETING, ADVERTISING & DESIGN

**5 o'clock Marketing Group**  
<http://5oclockmarketinggroup.com>

**adcAdvertising**  
[www.adcllc.com](http://www.adcllc.com)

**Banik Communications**  
<http://banik.com/>

**Creative Images**  
Roseburg, OR · [www.creativeimages.net](http://www.creativeimages.net)

**Lanphier Associates, Inc.**  
[www.lanphier.com](http://www.lanphier.com)

## MOVING & STORAGE

**Lock N Key Storage**  
[www.locknkeystorage.com](http://www.locknkeystorage.com) · (541) 772-0157

**Mistletoe Storage**  
Ashland · (541) 482-3034  
[www.mistletoestorage.com](http://www.mistletoestorage.com)

## MUSEUMS

**Coos Art Museum**  
Coos Bay, OR · (541) 267-3901

**Coos County Historical & Maritime Museum**  
(541) 756-6320

## PHOTOGRAPHY

**David Gibb Photography**  
Jacksonville, OR · (541) 899-9030  
[www.dgibbphoto.com](http://www.dgibbphoto.com)

**Tina Bolling Photography**  
Ashland, OR · [www.tinabolling.com](http://www.tinabolling.com)

## REAL ESTATE

**Evan Archerd**  
Ashland, OR · [www.evanarcherd.com](http://www.evanarcherd.com)

**Brentwood Home Inspections**  
Coos Bay, OR · (541) 888-3761  
[www.brentwoodinspections.com](http://www.brentwoodinspections.com)

**CARR Real Estate Appraisals**  
Redding, CA · (530) 221-6023

**Century 21 Best Realty, Coos Bay**  
(800) 641-1653

**Anne Collins & Diana Crawford**  
**Prudential Seaboard Properties**  
Coos Bay, OR · (541) 269-0355

**Jan Delimont, Broker**  
**Prudential Seaboard Properties**  
Coos Bay, OR · [www.coosbayproperties.com](http://www.coosbayproperties.com)

**Hawks & Co. Realtors**  
Roseburg, CA · (541) 673-6499

**Scott Lewis, CRS, Broker**  
(541) HEY-SCOTT · [www.888HEYSCOTT.com](http://www.888HEYSCOTT.com)

**Southern Oregon Appraisal Services**  
Ashland, OR · (541) 482-8856

**Steven Haywood – Bank of America Mortgage**  
Redding, CA · (530) 242-6352

**Roy Wright Appraisal**  
[www.roywrightappraisal.com](http://www.roywrightappraisal.com)  
541-773-2006

## RECREATION

**The Bike Shop**  
Redding, CA · (530) 223-1205

**Hellgate Excursions**  
Grants Pass, OR · (800) 648-4874

**Momentum River Expeditions**  
Ashland, OR · [www.momentumriverexpeditions.com](http://www.momentumriverexpeditions.com)

**Redding Sports LTD**  
Redding, CA · (530) 221-7333

**Rogue Valley Cycle Sport**  
Ashland & Medford, OR · (541) 488-0581

**Rogue Valley Runners**  
Ashland, OR – (541) 201-0014  
[www.roguevalleyrunners.com](http://www.roguevalleyrunners.com)

## RESTAURANTS

**The Black Sheep**  
Ashland, OR · (541) 482-6414

**The Breadboard Restaurant**  
Ashland, OR · (541) 488-0295

**Cornerstone Bakery & Cafe**  
Dunsmuir, CA (530) 235-4677

**High Tide Café**  
Charleston, OR · (541) 888-3664

**Kaleidoscope Pizzeria & Pub**  
Medford, OR · (541) 779-7787

**Mendocino Café**  
[www.mendocinocafe.com](http://www.mendocinocafe.com)

**Prism Espresso Bar & Resale Boutique**  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

**Roger's Zoo**  
North Bend, OR · (541) 756-2550

## RETIREMENT COMMUNITIES

**Veranda Park Retirement**  
Medford, OR · (541) 494-5000  
[www.verandaparkliving.com](http://www.verandaparkliving.com)

## TRAVEL/LODGING

**Ashland Springs Hotel**  
[www.ashlandspringshotel.com](http://www.ashlandspringshotel.com) · (541) 488-1700

**Ashland's Tudor House**  
Ashland, OR · (541) 488-4428

**Cold Creek Inn**  
Mt. Shasta · [www.coldcreekinn.com](http://www.coldcreekinn.com)

## VETERINARIANS / ANIMAL CARE & ADOPTION

**Animal Medical Hospital**  
Ashland, OR · 541-482-2786

**Friends of the Animal Shelter**  
[www.fotas.org](http://www.fotas.org) · (541) 774-6646

**Sanctuary One at Double Oak Farm**  
[www.SanctuaryOne.org](http://www.SanctuaryOne.org)

## WEARABLES & JEWELRY

**Bug a Boo Children's Wear**  
Ashland, OR · (541) 482-4881

**Directions**  
Mt. Shasta, CA · (530) 926-2367

**Earthly Goods**  
Ashland, OR · (541) 488-8080

**Footwise – The Birkenstock Store**  
Eugene, OR · [www.footwise.com](http://www.footwise.com)

**Nimbus**  
Ashland, OR · (541) 482-3621

**Periwinkle Upscale Retail**  
Klamath Falls, OR · [www.periwinkleresale.com](http://www.periwinkleresale.com)

**Prism Espresso Bar & Resale Boutique**  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

## WELLNESS / BEAUTY / SPAS / FITNESS

**Blue Giraffe Day Spa Salon**  
[www.bluegiraffespa.com](http://www.bluegiraffespa.com)  
Ashland, OR · 541-488-3335

**Herb Pharm**  
Williams, OR · (800) 348-4372  
[www.herb-pharm.com](http://www.herb-pharm.com)

**Hot Spring Spa**  
Medford, OR · (541) 779-9411

**Waterstone Spa & Salon**  
[www.waterstonespa.com](http://www.waterstonespa.com) · (541) 488-0325

## WINERIES & BREWERIES

**Foris Winery**  
Cave Junction, OR · [www.foriswine.com](http://www.foriswine.com)

**RoxyAnn Winery**  
Medford, OR · [www.RoxyAnn.com](http://www.RoxyAnn.com)

**Valley View Winery**  
Jacksonville, OR · (541) 899-8468

**Trium Wine**  
Talent, OR

Visit our online Underwriter Directory  
at [www.ijpr.org](http://www.ijpr.org).



# 22 Years of Saving Animals: FOTAS Presents the Annual Puss 'n Boots Costume Ball & Auction

by Eliza Kauder

**F**riends of the Animal Shelter (FOTAS) is holding its 21st annual Puss 'n Boots Costume Ball & Auction on Saturday evening, October 20 at the Historic Ashland Armory. The Ball is the major annual FOTAS fundraiser and was voted "Best Halloween Party in the Rogue Valley." It sells out every year.

Revelers don a variety of creative costumes, with tables of 10 having specific "themes" ... sometimes animal-related (the "Hot-mama Dogs"), and sometimes not ("The Wizard of Oz"). The costume contest rewards creativity in variety of categories. Costumes are not required and the party is not appropriate for young children.

Generous businesses and individuals have donated items for the silent and live auctions, including dinner and conversation with OSF actors, an Oregon coast vacation getaway, and a one-of-a-kind heirloom hand-quilted animal motif quilt.

Guests are also given the opportunity to donate directly to FOTAS during a "Dog Paddle Call." A buffet dinner, catered by Quality Catering, a no-host bar staffed by SNYP (Spay/Neuter Your Pet), and dancing to "The Lincoln Project" band, beginning at 9:00 PM, are included in the ticket price.

Tickets may be purchased on-line at [www.fotas.org](http://www.fotas.org), at Paddington Station in



At Puss 'n Boots, partygoers enjoy a great food, a cash bar, music and dancing, costume contests, the chance to bid on hundreds of items donated by local merchants.

Ashland, by calling 541-261-6206, or at the door, if the event is not sold out.

FOTAS is celebrating its 22nd year as a non-profit organization supporting the programs of the Jackson County Animal Shelter on South Pacific Highway in Phoenix. Their mission is to increase pet adoptions, improve the quality of life for Shelter animals, promote spay/neuter, and participate in outreach and educational activities regarding responsible pet guardianship and animal welfare.

Annually, FOTAS volunteers provide more than 10,000 hours of service, and they are always looking for more people to help. Opportunities include cuddling kitties, walking dogs, and providing foster homes, resulting in greatly improving their adoptability and quality of life as they wait for their fur-ever homes.

## Fostering Makes a Difference

More than 25% of the animals that pass through the Shelter spend some time in a foster home because they are too young to adopt, have special needs or are kennel-stressed.

Friends of the Animal Shelter (FOTAS) is holding its 21st annual Puss 'n Boots Costume Ball & Auction on Saturday evening, October 20 at the Historic Ashland Armory.

Fostering greatly benefits the animal and makes them more adoptable by helping with socialization, such as exposure to children and other animals. Of course, many foster parents fall in love with their foster children – which means FOTAS is always looking for new foster homes!

## Improving Shelter Life

The Jackson County Animal Shelter accepts all surrendered and stray animals. The Shelter and FOTAS are constantly looking for ways to improve the quality of life for the animals while they are awaiting adoption.

For cats, FOTAS recently designed and built "Kitty Korner," a cattery that allows access to fresh air at the Shelter. FOTAS also purchased additional kennels to increase capacity and comfort for cats await-

Winston






# PROGRAM GUIDE

## Rhythm & News

www.ijpr.org



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● **FM Translators** provide low-powered local service.

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ASHLAND

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COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNIEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

CALLAHAN/  
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

### Monday through Friday

5:00am Morning Edition

**N. CALIFORNIA STATIONS ONLY:**

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

### Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Live Wire!

9:00pm The Retro Lounge

10:00pm Late Night Blues

### Sunday

6:00am Weekend Edition

9:00am The Splendid Table

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm Wait Wait...Don't Tell Me!

5:00pm All Things Considered

6:00pm Folk Show

9:00pm Mountain Stage

11:00pm Undercurrents

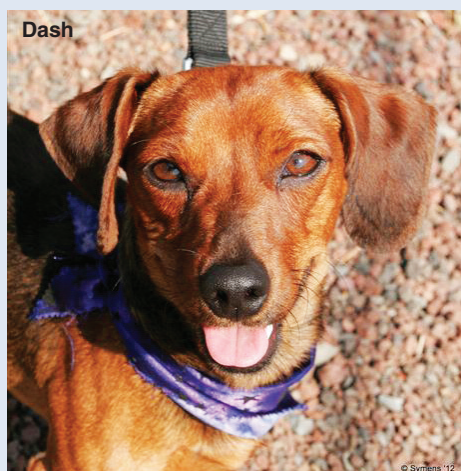
## FOTAS *From previous page*

ing evaluation, reunification, and adoption.

For dogs, FOTAS built "Puppy Place" in 2011 – an outdoor run that allows puppies to exercise and socialize safely. "Slim Jim Lane" was built with FOTAS funds, and FOTAS maintains the adult dog play yard. Kennels were recently repaired to improve comfort.

### Reducing Litters

Spay/neuter is included in the reasonably-priced adoption fees of \$70 for cats and \$85 for dogs.



To help decrease the number of unwanted litters, FOTAS helps fund SNYP ([www.spayneuter.org](http://www.spayneuter.org)) subsidized spay/neuter efforts, such as October's feline-specific "\$25 Tom & Mom" campaign.

### Increasing Reunification & Adoptions

More than 1,700 animals have been reunited with their families or adopted into loving homes in the past year. Unfortunately, many times owners do not check with the Shelter to see if their animal was turned in. A "lost dog/cat" call to the Shelter, and checking the "found pets" on-line, greatly increases the chance for reunification.

To increase visibility, the Shelter and FOTAS post pictures and descriptions of "lost & found" and "adoptable pets" via their Facebook page ([www.facebook.com/fotas](http://www.facebook.com/fotas)).

To increase reunification, the Shelter and FOTAS encourage the licensing of dogs (required in Jackson County). Licensing is one of the few income sources to the Shelter, which receives little in the way of public funding, and is a way of supporting the work of reuniting owners with pets. FOTAS also promotes microchips and visible identification (collars and tags).

To increase adoptions, FOTAS funds the

"2-Fur-1" program for cats and kittens and the "WOW - What a Deal" program for some adult dogs and cats.

### Increasing Visibility

FOTAS participates in events to increase exposure of adoptable animals outside of the Shelter setting, such as marching in the Ashland 4th of July and Talent Harvest Festival parades. Local businesses host monthly visits, including Pet Country, Rogue Valley Pet and Ashland ACE Hardware.

### More Help Needed

FOTAS needs volunteers at the Shelter to walk dogs, cuddle cats, and act as "adoption counselors." They also need photographers to take pictures of adoptable pets for posting on-line. And they need foster homes for both short- and long-term stays.

For more information on how to volunteer, and to donate, visit [www.fotas.org](http://www.fotas.org) and [www.facebook.com/fotas](http://www.facebook.com/fotas), email [fotasjc@gmail.com](mailto:fotasjc@gmail.com), or call (541) 944-2021.



# PROGRAM GUIDE CLASSICS & NEWS

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## Stations

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**KSRG 88.3 FM**  
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**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am San Francisco Opera  
JPR Saturday Morning Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk

4:00pm All Things Considered  
5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.



PHOTO BY CORY WEAVER

Ferruccio Furlanetto sings Attila in the recent San Francisco Opera production.

## First Concert

Oct 1	M	Dukas*: <i>Variations, Interlude et Finale</i>
Oct 2	T	Butterworth: <i>A Shropshire Lad</i>
Oct 3	W	Beethoven: <i>Consecration of the House</i>
Oct 4	T	Handel: <i>Concerto Grosso in F major</i>
Oct 5	F	Fauré: <i>Fantaisie in G major</i>
Oct 8	M	Herbert: <i>Columbus Suite</i>
Oct 9	T	Hertel*: <i>Bassoon Concerto in A minor</i>
Oct 10	W	Berwald: <i>Piano Trio No. 4</i>
Oct 11	T	Mozart: <i>Symphony No. 14</i>
Oct 12	F	Vaughan Williams*: <i>The Lark Ascending</i>
Oct 15	M	Dag Wirén*: <i>Serenade for Strings</i>
<b>Oct 16-23 Fall Fund Drive</b> (Dates subject to change)		
Oct 24	W	F. Hiller*: <i>Piano Concerto No. 2</i>
Oct 25	T	Bizet*: <i>Chants du Rhin</i>
Oct 26	F	Shostakovich: <i>The Age of Gold</i>
Oct 29	M	Glazunov: <i>Piano Concerto No. 2</i>
Oct 30	T	Schubert: <i>Symphony No. 8</i>
Oct 31	W	Bantock: <i>The Witch of Atlas</i>





## Stations

**KSIK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
7:00pm L.A. Theatre Works  
(last Sunday of every month)  
8:00pm BBC World Service  
9:00pm Fourteen by Corwin



PHOTO: CATHERINE ASHMORE

Sophie Koch and Rolando Villazón in *Werther* at the Royal Opera House, London.

## Siskiyou Music Hall

Oct 1 M Bloch: Sonata No. 1  
Oct 2 T Mendelssohn: Violin Concerto in E minor  
Oct 3 W Ries: Symphony No. 5  
Oct 4 T Dvorak: Cello Concerto  
Oct 5 F Molique\*: String Quartet No. 2  
Oct 8 M Saint-Saëns\*: Piano Concerto No. 5  
Oct 9 T Verdi\*: *Verdiana*  
Oct 10 W Richard Hol: Symphony No. 3  
Oct 11 T Bruckner: String Quintet in F major

Oct 12 F Vaughan Williams\*: Symphony No. 8

Oct 15 M Crusell\*: Clarinet Concerto No. 3

**Oct 16-23 Fall Fund Drive**  
(Dates subject to change)

Oct 24 W Prokofiev: Symphony No. 5

Oct 25 T Beethoven: String Quartet in C-sharp minor

Oct 26 F Bax: *The Truth About The Russian Dancers*

Oct 29 M Hanson\*: Symphony No. 3

Oct 30 T R. Strauss: Oboe Concerto in D major

Oct 31 W Schubert: *Death & The Maiden*

## San Francisco Opera

**Oct 6 *Le Nozze di Figaro* by Wolfgang Amadeus Mozart**

Silvio Varviso, conductor; Hermann Prey, Lucia Popp, Kevin Langan, Laura Brooks Rice, Faith Esham, Tim Krause, Jonathan Green, Helena Dose, Robert Tate, Gregory Stapp, Kathryn Gamberoni, Shelley Seitz

**Oct 13 *Nixon in China* by John Adams**

Lawrence Renes, conductor; Brian Mulligan, Maria Kanyova, Simon O'Neill, Hye Jung Lee, Chen-Ye Yuan, Patrick Carfizzi, Ginger Costa-Jackson, Buffy Baggott, Nicole Birkland, Bryan Ketron



San Francisco Opera's *Le Nozze di Figaro*.

**Oct 20 *Attila* by Giuseppe Verdi**

Nicola Luisotti, conductor; Ferruccio Furlanetto, Lucrecia Garcia, Fabio Sartori, Diego Torre, Quinn Kelsey, Samuel Ramey

## JPR Saturday Morning Opera

**Oct 27 *Werther* by Jules Massenet**

Antonio Pappano, conductor; Rolando Villazón, Sophie Koch, Eri Nakamura, Audun Iversen, Stuart Patterson, Alain Vernhes, Darren Jeffery, Zhenzhong Zhou, Anna Devin, Orchestra of the Royal Opera House



# Arts



## ROGUE VALLEY

### Theater

◆ Oregon Shakespeare Festival continues its 2012 Season with the following performances on the Angus Bowmer stage:

*Romeo and Juliet*, thru Nov 4

*Animal Crackers*, thru Nov 4

*Medea/McBeth/Cinderella*, thru Nov 3

*All the Way*, thru Nov 3

On the New Theatre stage:

*Troilus and Cressida*, thru Nov 4

*Party People*, thru Nov 3

And on the Elizabethan stage:

*Henry V*, thru Oct 12

*The Very Merry Wives of Windsor, Iowa*, thru Oct 13

*As You Like It*, thru Oct 14

The Green Show in the Festival courtyard runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 [www.osfashland.org](http://www.osfashland.org)

◆ Camelot Theatre in Talent presents *The Best Man* by Gore Vidal, the Tony Award winning play examines the two front runners for their party's presidential nomination. Running Oct. 3 thru 28. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

◆ Oregon Cabaret Theatre continues its presentation *Song and Dance*, thru Nov. 4. Performances Thurs-Mon at 8:00 pm and Sun Brunch matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

◆ Barnstormers Theatre presents the world premiere, *The Angel Capone* by David Copelin; Russell Lloyd, director, Oct. 19 thru Nov. 4. Strong language: Adult Theme. Fri. and Sat. at 8:00 pm and Sun. at 2:00 pm. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 [www.barnstormersgp.org](http://www.barnstormersgp.org)

◆ Craterian Ginger Rogers Theater presents the following events:  
Rogue Valley Symphony, Oct. 6 at 7:30 pm  
Wayne Brady, Improvisational Comedy, Oct. 10 at 7:30 pm  
Brian Regan, Standup Comedy, Oct. 11 at 7:30 pm  
Glenn Miller Orchestra, Oct. 18 at 7:30 pm  
Tap Dogs, Oct. 21 at 7:30 pm  
TMTQ: Howlin' Halloween, Oct. 27 at 7:30 pm  
Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

◆ The Historic Rogue Theatre presents Rocky Horror, Oct. 26 and 27 at 8:00 pm. Located at 143 SE H St., Grants Pass. (541)471-1316 [www.roguetheatre.com](http://www.roguetheatre.com)



Humboldt State University Center Arts presents singer/songwriter Rufus Wainwright on Oct. 4 at the Van Duzer Theatre.

### Music

◆ Rogue Valley Symphony presents its opening concert for the 2012-2013 Season featuring Stephanie Chase, violin, playing Bizet and Ravel, at the SOU Music Recital Hall, Ashland, on Oct 5 at 7:30 pm; at Craterian Ginger Rogers Theater, Medford, on Oct. 6 at 7:30 pm; and at the Performing Arts Center, Grants Pass, on Oct. 7 at 3:00 pm. (541)552-6354 [www.rvssymphony.org](http://www.rvssymphony.org)

◆ The Siskiyou Institute presents Jazz at the Vineyard: The Gonzalo Bergara Quartet - Hot Gypsy Jazz and Swing on Oct. 11 at 7:00 pm at the Paschal Winery, Talent. Also, Music in the Mountains featuring Scott Cossu - Piano, will be

presented on Oct. 19 at 7:00 pm at the Old Siskiyou Barn, Ashland. (541)488-3869 [info@siskiyounstitute.com](mailto:info@siskiyounstitute.com)

◆ Southern Oregon University Dept. of Performing Arts: Music presents the following concerts:  
Piano Series Concert I: Flavio Peconio on Oct. 12 at 7:30 pm

SOU High School Honor Choir on Oct. 14 at 3:00 pm

Faculty Recital: Kimberly Fitch, viola on Oct. 22 at 7:30 pm

Piano Series II: Alexander Tutunov on Oct. 26 at 7:30 pm

SOU Middle School Honor Band on Oct. 27 at 3:00 pm

All performances in the SOU Music Recital Hall, Ashland. (541)552-6101 [www.sou.edu/music](http://www.sou.edu/music)

◆ St. Clair Productions presents three concerts in Ashland:

Holly Near, singer/song writer/activist, touring in support of her new CD *Peace Becomes You* at Havurah Shir Hadash, 185 N. Mountain Ave., on Oct. 16 at 7:30 pm

Scot August performing on the Native American and Anasazi flutes, at the Unitarian Fellowship, 87 4th St., on Oct. 20 at 8:00 pm

Bill Staines, folksinger/songwriter, at Ashland First Congregational Church, 717 Siskiyou Blvd., on Oct. 26 at 8:00 pm

Tickets and more info: (541)535-3562 [www.stclairevents.com](http://www.stclairevents.com)

◆ SOU Chamber Music Concerts presents Concert I: Jerusalem String Quartet on Oct. 19 at 7:30 pm and on Oct. 20 at 3:00 pm. Pre-concert lectures are held one hour before every performance in the SOU Choir room. Located in the Music Recital Hall, SOU Music Building, 450 Mountain Ave., Ashland. (541)552-6154 [www.chambermusic-concerts.org](http://www.chambermusic-concerts.org)

◆ Britt Festivals presents two special off-season events in October featuring intimate indoor performances by Phoenix Sigalove on Oct. 5 and eclectic chamber music group Project Trio on Oct. 12. During these events, the audience will be seated on the Britt stage, and the backstage area will be turned into a lobby/lounge. Details at [www.brittfest.org](http://www.brittfest.org).

◆ Jefferson Baroque Orchestra presents the following:

Fall Chorus and Orchestra Concert: Bach for Court, Coffee House, and Civic Celebrations - Brandenburg *Concerto No. 3, Concerto in D minor* for two violins and *The Pheasant Cantata*, directed by Margret Gries on Oct. 20 at 7:00 pm at Newman Methodist Church, 6th and B Sts., Grants Pass, and on Oct. 21

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[jprartsce@gmail.com](mailto:jprartsce@gmail.com)

**September 15 is the deadline  
for the November issue.**

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)

Artscene Editor: Miki Smirl



at 3:00 pm at First United Methodist Church, Ashland

Fall 2012 Showcase Concert: Deuces Wild: *Concertos for two*, directed by Margret Gries, on harpsichord, on Oct. 13 at 7:00 pm, Newman Methodist Church, Grants Pass, and on Oct. 14 at 3:00 pm, First Congregational Church (UCC), 817 Siskiyou, Ashland. (541)592-2681 [www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

◆ The Southern Oregon Repertory Singers begin their 27th annual season with *Welcome All Pleasures*, a concert celebrating Baroque and Renaissance masters. The concert will feature works by Henry Purcell, Gregorio Allegri, Johann Sebastian Bach and George Frideric Handel, on Oct. 28 at 3:00 pm at the SOU Music Recital Hall, Ashland. (541)552-0900 [www.repsingers.org](http://www.repsingers.org)

## Exhibitions

◆ Schneider Museum of Art continues its presentation *Selections from Portland 2012: A Biennial of Contemporary Art* thru Dec. 8. Seventeen Oregon artists whose work is defining and advancing contemporary art will be displayed. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M–Sat 10-4 pm. (541)552-6245 [www.sou.edu/sma/](http://www.sou.edu/sma/)

◆ FireHouse Gallery at Rogue Community College presents Juried Artists: Spirit of the Rogue (multimedia) Oct. 3 thru 26. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 [www.roguecc.edu/galleries/firehouse](http://www.roguecc.edu/galleries/firehouse)

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its presentation of the works of Lisa Rosenstreich entitled *The Reluctant Traveler* thru Oct. 26. The exhibit is an autobiographical investigation of family and memory constructed around the relationship between the family snapshot, childhood experience, portraiture and painting. Medium: oil. Located on the Main campus, Grants Pass. (541)956-7339 [www.roguecc.edu/galleries/wiseman](http://www.roguecc.edu/galleries/wiseman)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)



Elizabeth Prior performs Sunday, Oct. 21 with cellist Joel Cohen and pianist Elena Casanova, at Preston Hall in Mendocino.

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

## OREGON AND REDWOOD COAST

### Music

◆ Humboldt State University Center Arts presents the following performances this month:

Rufus Wainwright, Singer/Songwriter on Oct.

4 at 8:00 pm Van Duzer Theatre

Gary Lemons, Poet on Oct. 5 at 7:00 pm Kate Buchanan Room, Univ. Center

Acoustic Africa, afro-pop and blues on Oct. 9 at 8:00 pm Van Duzer Theatre

Shaolin Warriors, Buddhist monks on Oct. 11 at 7:00 pm Van Duzer Theatre

Alaodair Fraser with Natalie Haas, Celtic music on Oct. 14 at 8:00 pm Van Duzer Theatre

Eddie Izzard, stand up comic on Oct. 20 at 8:00 pm Van Duzer Theatre

Macklemore and Ryan Lewis "The Heist", hip hop on Oct. 23 at 10:00 pm The Depot University Center

Brother Ali "Mourning in America Tour" and guests on Oct. 24 at 9:00 pm The Depot University Center

Joyce Yang, piano on Oct. 26 at 8:00 pm Fulkerson Recital Hall, Music Bldg.

HSU, 1 Harpst St., Arcata CA. (707)937-1018

◆ Arcata Playhouse presents the following events this month:

Wahid on Oct. 7 at 8:00 pm

Women of the Pacific NW on Oct. 11-14 and Oct. 19-21 call for times

Gonzalo Bergera Quartet on Oct. 15 at 8:00 pm

Lost in the Trees with Midtown Dickens on Oct. 23 at 8:00 pm

Crooked Jades on Oct. 27 at 8:00 pm

Fishtank Ensemble on Oct. 28 at 8:00 pm

Located at 1251 9th St., Arcata CA. (707)822-1575 [www.arcataplayhouse.org](http://www.arcataplayhouse.org)

◆ Fort Bragg Center for the Arts presents the Yakayo Chamber Players on Oct. 21. A quintet of top professionals have joined together to perform one of chamber music treasures - The Elgar Quintet for strings and piano. Also, *Serenade* (for string trio by Dohnani) and Enescu's *Konzertstück* (viola and piano). Preston Hall, Mendocino. (707)937-1018 [www.fbcamusicseries.com](http://www.fbcamusicseries.com)

◆ Pistol River Concert Association presents Fish-tank Ensemble featuring Fabrice Martinez (violin and violintromba); Ursula Knudson (saw, voice, and violin); Djordje Stijepovic (bass) on Oct. 27 at 8:00 pm at Pistol River Friendship Hall (off Hwy 101 at the Pistol River/Carpenterville exit). Tickets available at Gold Beach Books (541)247-2848 [www.pistolriver.com](http://www.pistolriver.com)

◆ Redwood Jazz Alliance presents Chris Lightcap's Bigmouth featuring pop, indie, Latin, funk, gospel and African music on Oct. 30 at 8:00 pm at the Fulkerson Recital Hall, Humboldt State University, Arcata. Tickets, available at People's Records, Wildwood Music, Wildberries, and the Works, and online. [www.redwoodjazzalliance.org](http://www.redwoodjazzalliance.org)

## Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

Floyd Bettiga Gallery: David Zdrasil thru Oct. 28  
2012 Annual Humboldt Arts Council Member Show, a juried exhibition, continues thru Nov. 4.

William Thonson Gallery: Humboldt Art Council's Annual Junque Arte Exhibition and Competition runs thru Oct. 25. An opening reception will be held Oct. 6 from 6:00-9:00 pm during *First Saturday Night Arts Alive!*  
The Humboldt Arts Council's Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves.

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 building referring back to the 1930s and the era of Art Deco in the US Federal Bldg. in downtown Coos Bay. Hours are 10:00 am to 4:00 pm, Tues. thru Fri. and 1:00 to 4:00 pm on Sat. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

◆ Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively. Featured adornments greet travelers and visitors to SW Oregon Regional Airport. Exhibit ongoing. For more information contact the museum. Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

◆ Trinidad Museum features exhibits in four main rooms: Native American, Natural History, Historical Photos, and the Heritage Room. The museum's native plant and heritage gardens bordering the community park provide a pleasant place to rest and have a picnic. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every first Fri. of the month from 6-9:00 pm in Trinidad, 15 miles North of Arcata featuring art, music, food and other events. Most months thru Oct. there will be an all ages Afterparty at the Ocean Grove. [www.trinidadartnights.com](http://www.trinidadartnights.com)

## ROSEBURG/EUGENE

### Theater

◆ The Historic McDonald Theatre presents the following events this month:

The Head & The Heart with Blitzen Trapper  
Opening on Oct. 10

Big Gigantic with Figure and GRIZ on Oct. 12  
Macklemore and Ryan Lewis with DEE and

Luck-One on Oct. 20

Jake Shimabukuro on Oct. 23 - Reserved Seating  
Wolfgang Gartner on Oct. 24

Dada Life with 12th Planet, Caveat, Anzo on Oct. 29

Doors open 7:00 pm for all performances listed. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 [www.mcdonaldtheatre.com](http://www.mcdonaldtheatre.com)

CONTINUED ON NEXT PAGE



# Artscene *From p. 29*

## Music

◆ Roseburg Community Concert Association's 2012-2013 Season opens with The Red Chamber group on Oct. 30 at 7:00 pm on the stage of the Jacoby Auditorium. Featuring the traditional "Plucked String" style of instrumentation, Red Chamber creates a unique sound, with a repertoire which spans centuries, from the Tang Dynasty (618-907) to modern day compositions. (541)440-4600 [www.umpqua.edu/fine-arts-events](http://www.umpqua.edu/fine-arts-events) or (541)440-5414 [www.roseburgcommunityconcerts.org](http://www.roseburgcommunityconcerts.org)

## Exhibitions

◆ The Art Gallery at Umpqua Community College continues its presentation of the Oregon Pastel Society Member Show thru Oct. The gallery features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 [www.umpqua.edu/art-gallery](http://www.umpqua.edu/art-gallery)

## NORTH CALIFORNIA

### Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

Emmylou Harris on Oct. 4 at 7:30 pm

Manhattan Short Film Festival on Oct. 5 at 7:30 pm

Weird Al Yankovic on Oct. 6 at 7:30 pm

Loretta Lynn on Oct. 23 at 7:30 pm

John Mayall on Oct. 27 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

◆ Riverfront Playhouse continues its presentation of *Messiah on the Frigidaire* on Oct. 5, 6, 7, 12, and 13: Show times Fri. and Sat. 7:30 pm and Sun. at 2:00 pm. The small town of Elroy, SC is thrust into the evangelical spotlight when what seems to be the image of Jesus appears on a refrigerator in a trailer park. A hilarious comedy with a message. Ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877 and online at [www.cascadetheatre.org](http://www.cascadetheatre.org) or The Riverfront Playhouse is located at 1620 E. Cypress Ave., Redding. (530)221-1028 [www.riverfrontplayhouse.net](http://www.riverfrontplayhouse.net)

### Exhibitions

◆ The Museum at Turtle Bay Exploration Park continues its presentation *Rock Penjing* thru Oct. 26. The beauty of Chinese landscapes have been captured in their grandest element and then, through an ancient art and the touch of a master gardener, reduced to a size that fits on a table. Turtle Bay is located at 840 Sundial Bridge Dr., Redding. (800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ Liberty Arts Gallery presents the work of nationally-celebrated artist Leon McFadden. The collection by this Yreka based, nonagenarian artist, ranges from meticulous, colorful, abstract-shaped experiments to bold, irreverent, pop statements and is a must-see for art lovers and collectors. Opening reception on Oct 26 from 5-7:00 pm. Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)



SOU Concerts presents Concert: I Jerusalem String Quartet on Oct. 19 in the SOU Music Recital Hall.

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistorical.society.org](http://www.siskiyoucountyhistorical.society.org)

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

◆ The Dunsmuir 2012 Autumn ART WALK will be held Oct. 20 from 2-6:00 pm in historic downtown Dunsmuir. (530)243-2177 [www.dunsmuir.com](http://www.dunsmuir.com)

## KLAMATH

### Theater

◆ The Linkville Players continues its presentation of the popular Broadway musical, *Cabaret*, directed by Slippery Bill Eaton, thru Oct. 20. Fri. and Sat. evenings at 7:30 pm; Sun. matinees on Oct. 7 and 14 at 2:00 pm. With music and lyrics by Kander and Ebb, this award-winning musical showcases the nightlife in Berlin in the early 1930s. Curtain time: 7:30 pm. Also, being presented *The Sneaker Man and the Elves* a play for children, based on the classic fairy tale, directed by Crystal Muno. Sat. and Sun. Oct. 20, 21, 27, and 28 at 2:00 pm. Ticket information and reservations: (541)205-4395

◆ Ross Ragland Theater presents Ragland Classical Series: Tien Hsieh on Oct. 13 at 7:30 pm. Enjoy this acclaimed pianist's large repertoire and amazing talents. Also, on Oct. 25 at 7:30 pm, Ryan Stevenson will perform. This Bonanza High School alum is quickly becoming a Christian rock powerhouse with his pop, dance and soul influenced musical style. Located at 218 North 7th St., Klamath Falls. (541)884-LIVE [www.rtrtheater.org](http://www.rtrtheater.org)

### Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 [www.klamathblues.org](http://www.klamathblues.org)

# The Splendid Table

Lynne Rossetto Kasper



## Roasted Sweet and Earthy Vegetables with Indian Spices

Serves 4 to 6

20 minutes prep time; about 60 minutes oven time

The vegetables reheat easily, can be done a day or two ahead and are good at room temperature and in sandwiches.

2 medium to large onions, cut into large wedges

1 large sweet potato or yam cut into 1-1/2 inch chunks

1 large rutabaga, peeled and cut into thin 1/2-inch thick pieces

3 branches chard or escarole, torn into bite-sized pieces with stems chopped

1 large carrot, cut into 1-inch chunks (optional)

1/2 pound cauliflower or Brussels sprouts, cut into large flowerettes (halve the sprouts)

about 3 tablespoons good tasting extra-virgin olive oil

1/2 to 1 teaspoon medium-hot chile powder

generous 1/2 teaspoon each ground coriander, cumin, black pepper and allspice salt

8 large garlic cloves, halved

juice of 1 lime

### Instructions

1. Preheat oven to 450°F. Slip in a large, shallow baking pan (a half sheet pan is ideal) to heat up. In a large bowl, toss together all the ingredients except the garlic and lime. Taste for seasoning and adjust as you'd like.

2. Once the pan is hot, pull out the oven rack and carefully turn the contents of the bowl into the pan so as not to burn yourself. Spread everything on in the pan. Turn the heat down to 425°F.

3. Roast the vegetables about an hour, turning several times during cooking for even browning. Add the garlic to pan halfway through cooking. Once browned and easily pierced with a knife, the vegetables are done. Serve them hot, warm or at room temperature. Squeeze the lime over the vegetables shortly before serving. Whole milk yogurt spooned over the warm vegetables is delicious.





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